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American GO Association

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***The 4th World Amateur Go Championship
Mar.16-Mar.20 1982***

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THE FOURTH WORLD AMATEUR GO CHAMPIONSHIP.....	PAGE 5
OKI-GO A FOUR STONE GAME.....	PAGE 10
99 MOVE VICTORY--KOICHI VS. MASAO.....	PAGE 16
TOURNAMENT PHOTO TIPS.....	PAGE 22
KESHI AND UCHIKOMI.....	PAGE 24

GO

An ancient board game which takes the simplest of elements: line and circle, black and white, stone and wood, combines them with simple basic rules, and generates subtleties which have enthralled players for millenia. Go's appeal does not rest solely on its oriental, metaphysical elegance, but on practical and stimulating features in the design of the game.

Go is easy to learn. The few rules can be demonstrated quickly and grasped easily. The game is enjoyably played over a wide range of skills. Each level of play has its charms, rewards, and discoveries. A unique and reliable system of handicapping brings many more players "into range" for an enjoyable contest even between those of greatly differing skill. Draws occur in less than 1% of all amateur games. A game of Go retains fluidity and dynamism far longer than comparable games; an early mistake may be made up, used to advantage, or reversed as the game progresses. There is no simple procedure which will turn a clear lead into a victory - only continued good play. Go thinking seems to be more lateral than linear, less dependent on logical deduction, and more a matter of a "feel" for the stones, a "sense" of shape, a gestalt perception of the game.

Beyond being merely a game, Go can take on other meanings to its devotees: an analogy for life, an intense meditation, a mirror of one's personality, an exercise in abstract reasoning, a mental "workout", or, when played well, a beautiful art in which white and black dance in delicate balance across the board. But most important for all who play, Go, as a game, is challenging and fun.

AMERICAN GO JOURNAL

The AGJ is the national publication of the AGA. It provides news, game commentary, instruction, and articles of general interest for Go players of all strengths. Published 4 times a year, it is free with the \$15 yearly membership in the AGA. Back issues: @\$4; volumes: @\$12. The American Go Journal is protected by the copyright laws. Reproduction in any form is forbidden without written permission of the American Go Association, P.O. Box 397, Old Chelsea Station, New York 10113.

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The AGA is the national organization of Go players in the U.S. It coordinates and encourages Go activities and cooperates with similar associations world wide. As standard services, the AGA 1) Publishes the America Go Journal & Newsletter, which include Tournament schedules, club notices, and articles. 2) Sanctions and promotes AGA rated tournaments. 3) Organizes the U.S. Championships. 4) Distributes an annual roster of chapters and members. 5) Sells Go books by mail. 6) Maintains a U.S. numerical rating system. 7) Schedules tours of Go professionals. 8) Supports the creation and growth of AGA clubs. Chapters receive free publicity of tournaments and club meeting time, place, contacts. They are the link between the Go players (present and potential) in this country and the AGA. AGA chapter clubs get organizational aids as available. ***AGA members are included in the member roster and rating readout, may play AGA rated matches, in AGA tournaments, and join the growing ranks of those who support Go.

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AGA TOURNAMENT AND EVENT CALENDAR

- 20 June: New York State Open. New Manhattan Go Club location: 47 W 44 St NY City. Upstairs. Registration: 9:30am. 4 round Swiss, even & handicap. Entry fees: Open section: \$10. Dan players (handicap section): \$8. 1-5 Kyu: \$6. 6-10 kyu: \$4. 11+ kyu: \$3. Non-MGC members \$3 add'l. AGA Membership required. (AGA and MGC memberships available at the door.) Contact Terry Benson (212 724-9302 for further details.)
- 25 July to 8 August. 26th European Go Congress. Held at Copenhagen University Amager Centre in Copenhagen, Denmark. Numerous tournaments and events. Accommodations in nearby hostels and hotels available. For further information contact: 26th European Go Congress/ Postbox 2691/ DK-2100 Copenhagen O, Denmark, or contact Terry Benson (212- 724-9302.)
- 4/5 September. U.S. CHAMPIONSHIPS. East: New York City, Hotel Lexington. West: UCLA. THIS IS THE BIGGEST U.S. GO EVENT OF THE YEAR! Last year 162 players from around the nation participated. \$1000's of dollars of prizes. Visiting Professionals. A feast of a Go weekend.

SAVE THE DATE NOW! DON'T MISS THE CHAMPIONSHIP NEAREST YOU!!!

MANHATTAN GO CLUB MOVES TO 47 WEST 44TH ST.

The Manhattan Go Club has a new home on the second floor of 47 West 44th Street. The site is convenient to public transportation of every kind and is located on an excellent block which includes the Bar Association of the City of New York, The New York Yacht Club, the Harvard Club, The Algonquin and Iroquois Hotels and numerous restaurants including the club's landlord, the Belcrepe restaurant on the first floor. The club room is light, spacious and carpeted. Access is by a separate door and one flight of stairs. The telephone number is (212) 391-1572.

Typical of Manhattan real estate, the club's rent is high: \$800/month plus electric, gas and telephone. Club hours are weekdays 6pm to 11pm and weekends 1pm to 12 midnight. The first visit by a beginner (below 20 kyu) is free. The first visit by other players is \$2. Non-members are \$3. Membership is \$20/year plus a \$2 playing fee or a sponsoring membership of \$130/year and no playing fee.

Players of ALL strengths and ALL nationalities are welcome. Tuesday and Thursday are novice nights.

The New York State Open on June 20th will be the first tournament on 44th St. Come early, stay late, help inaugurate the new club.

NEW JERSEY GO TOURNAMENT 1982

by Bob Ryder, Tournament Director

The 23rd Annual Tournament for the Go Championship of New Jersey was held at the Faculty Club of Stevens Institute in Hoboken on Saturday and Sunday, February 6 and 7. We had 18 Dan players and 9 Kyu players.

The Open Championship turned out to be a struggle between the veteran Young Kwon, a former U.S. Eastern Honinbo, and a new contestant, Joong Ki Kim, who met in the fifth round after each winning four games in a row. This game turned out to be so tiring that Kwon also lost in the sixth round to New Jersey Champion K.C. Kuo by komi. Thus Kim won first prize and the Open Championship, Kuo won second prize and the New Jersey Championship, and Kwon won third prize in the Tournament.

Second prize in the New Jersey Championship went to the indefatigable Harry Gonshor, 5-dan of Highland Park. Also winning three games in the tournament was another new contestant, David Wick, now a student at Princeton University. David is our first entry from the Seattle Club, and amply justified his 4-Dan rating.

The Nidan Championship went to Mario Roberson of New York after a critical contest with Tako Onishi, also of New York, in the fifth round. Debbie Osborne made a good start here but faded in the late rounds, while Jerry Schwarz, a newly-minted Dan player, showed promise for the future by winning four games - but not the crucial ones against Roberson and Onishi.

The Kyu Championship, which had been in a triple tie in the fourth round, finally went to veteran Ed Downes, with Mike Kass finishing second in the playoff. The unlucky third member of the tie was Tom Dreckman, who also finished with a strong record of three wins. Vincent Falci had also been in contention after the first day, but didn't show up on Sunday. Evidently a previously-scheduled Saturday night party was too much!

We are grateful to Terry Stoeckert for arranging the use of the excellent facilities at the Faculty Club of Stevens Institute, which has by all odds a spectacular view of New York City (from across the Hudson River). The view was at its best with perfect weather, and could be admired while eating lunch or dinner at the convenient cafeteria, if you were too busy to look up from your game.

The 24th New Jersey Championship is already scheduled for the first weekend in February, 1983. The location is not finally settled, but will probably be at Murray Hill; announcement later. We hope for another good turnout and friendly contests.

THE 1982 QUEBEC OPEN CHAMPIONSHIP by Tibor Bogнар

This 6-round MacMahon tournament was held in Montreal on May 22 & 23. Paul Dumais was the Tournament Director, and Jean-Luc Reiher did most of the preparation work. 42 players attended from Montreal, Chicoutimi, Ottawa, Toronto, and New York. It was especially nice to see a large turnout from Ottawa.

The top section included 8 players between 2-dan and 5-dan; five finished with 4 victories and tied for the first place. This unprecedented tie was resolved by the MacMahon tie-breaking system; the final result was the following:

1982 Quebec Open Champion:	Harry Gonshor, 5-dan, New York
Overall second, best Quebec resident:	Yuzo Ota, 5-dan, Montreal
Tied for third & fourth:	Louis Leroux, 5-dan, Montreal
	Andre Babelle, 3-dan, Montreal
Fifth:	Larry Watanabe, 2-dan, Ottawa

The multiple tie was chiefly due to the outstanding performance of Larry Watanabe who beat two 5-dans, and should certainly be promoted. All the above players received trophies. Other trophies for outstanding play were given to:

Tibor Bogнар, 1-dan, Montreal	(best shodan)
Georges Beck, 2-kyu, Montreal	(best 1-2 kyu)
Philip Webb, 3-kyu, Toronto	(a formidable 5 wins)
Gilles St-Louis, 9-kyu, Montreal	(best middle kyu)
Andre Lamouche, 20-kyu, Montreal	(best novice)

The annual general meeting of the Quebec Go Association (AQJG) was held on May 22. Jean-Luc Reiher was elected president; Tibor Bogнар, vice-president, external affairs; Paul Dumais, secretary; Claude Tremblay, treasurer; and Jean-Paul Ouellet, registrar.

Once again, Japan Air Lines and the Nihon Ki-in (Japan Go Assn.) have preserved the high level of the world's most important Go event. The 4th Amateur Championship, held March 16 to 20, had 31 players representing 28 countries. It received generous media coverage and many dignitaries - including former Prime Minister Fukuda - attended. The lavish opening ceremony was held in the Imperial Hotel; as usual the organizers spared no expense to ensure the smooth running of the tournament and its auxiliary activities. The total cost - several hundred thousand dollars dwarfs any western Go tournament.

[illegible]



Aguilar (Argentina) vs.
Kobashigawa (USA)

only official game and I was pleased to win it.

The tournament committee decided that the 5th Championship will be held in Osaka in the JAL owned Nikko Hotel February 15-19 1983. 32 players from 32 countries will be invited - the USSR, East Germany and Mexico will be added. While countries are free to send any national, the committee did express its preference to "see new faces". No other changes in the tournament system were approved.

The founding meeting of the International Go Federation was held March 18th. Eio Sakata was elected Office Director. The North American Director is Les Lanphear of San Diego. Running the WAC will be the Federation's main order of business although the future may see it active in other areas.



Paul Selick
Canadian Representative



Final Match
Tsao (China) vs. Yang (China)

Photos by: Ken Koester
Tibor Bogнар

one of the oriental players has a good chance at reaching the final 8 in the straight knock-out format.

The all-Chinese final (won by Tsao) surprised no one, but some western players - notably Aguilar of Argentina (5th) and the U.S.'s Sidney Kobashigawa from Mt. View, California (6th) - did well.

An international goodwill match was played March 19th between 22 Japanese amateurs from all walks of life and as many foreigners. The happy result was 11-11. This was my

The chief referee of the tournament was Cho Chikun, Meijin Honinbo. He and other top players spent countless hours commenting on almost all the contests - even the friendship games of a team captain like me. I had games commented on by Otake, Takemiya, and Michael Redmond. The commentaries were one of the great benefits of the tournament for everyone. The World Championship is a marvelous event, likely to give one a dose of enthusiasm to last for years.

EVEN THE BLOSSOMS !!

A Report on the Northern Virginia Cherry Blossom Tournament
by Ken Koester

I am not superstitious; but as a Go organizer, I do pay attention to the auguries. When they tell me pre-tournament publicity is loused up, the weather is foul even for ducks, and the local shodan/1 kyu players are taking holidays in Bermuda, I tend to feel that the tournament I am about to direct is an express bus to disaster-in-the-making. Thus speaks Saturday wisdom.

But Sunday was bright and cheerful and I had the consolation of knowing that West Virginia was sending me a contingent of six players, including enough 1 kyu+ players to fill the holes in the "A" section. From then on, matters just got better and better. The janitor had neatly and conveniently arranged all the tables, chairs, and easels I needed; six early arrivals set up my paraphernalia as quickly as I pointed a finger; best of all, I had forgotten none of the equipment one needs for these affairs (a rarity).

The tournament was slow in starting, but for a good reason; instead of the expected 20 enthusiasts at the registration table, there were 32 lined up to enter from Baltimore, Williamsburg, Morgantown, Anapolis... My spirits were somewhere above the ceiling by the beginning of round 1. We had totally exhausted our supply of sets.

The sections, too, were evenly matched; only 10 games out of 48 required more than a two stone handicap thus avoiding the fluke results of high handicap contests.

In the first round in Section A, How-tek Pu, 3 dan from Morgantown, knocked out up-and-coming Ben Bernstein, 1 kyu of Silver Springs. Since Ben is noted for his tenacious and solid play, Mr. Pu served notice to the rest of the field that he intended to console himself for the absence of the area's strongest players by taking home a trophy. In the last round, he collided with John Sun, 1 dan (known for his "fireworks" style) and made good his intention by getting the better of John in a long running battle.

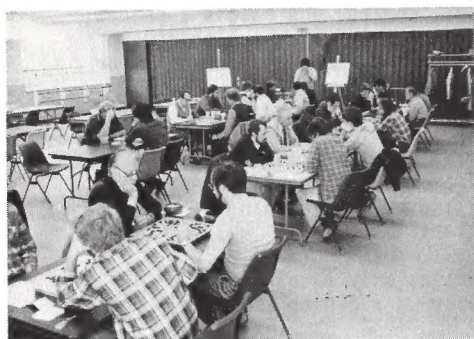
Three of the top four players in Section B were ambushed in quick succession. Thereafter, it seemed likely that the prize here would go to "Jim". In fact Jim Pickett, 6 kyu, repeated his strong performance from the 1981 Greater Washington Fall tournament by besting Jim Payette, 3 kyu, in the final round. Dave Relson take note: it's time to promote this fellow!

With sections A and B the prize of out-of-towners, the NoVa Go Club redeemed its pride thanks to the effort of Carl Ockert, 8 kyu. Carl lay in wait with his usual wily tricks and maintained his psychological edge over fellow NoVa member Rick Holberger, 8 kyu, in the last round.

The D and E sections were won respectively by Mike Delaney, 12 kyu, and Philip Steel, 13 kyu from Morgantown. Both players are on the way to measuring their strength in single digits.

Every major club represented at the tournament walked away with a trophy, proving how evenly Go strength has spread in the mid-Atlantic states and giving the tournament quite a diplomatic resolution.

My special thanks must go to Terry Huang, Ray Kukol, John Goon, Terry Benson, and last, but not least, the cherry blossoms themselves. Notoriously uncooperative at this time of year, they actually did appear in time to line the drive to the playing site.



General view



How-tek Pu, 3-dan
"A" Section winner

1st Cherry Blossom Go Tournament
April 4, 1982

#	SECTION A	RANK	1	2	3	
1	How-Tek Pu	3d	5	6	3	1st
2	Ted Drange	1d	6	5	7	
3	John Sun	1d	7	8	1	
4	Sung Yoon	1d	8	7	5	
5	Ben Bernstein	1k	1	2	4	
6	Jin Bai Kim	1d	2	1	8	
7	Kuei-Chang Lee	1k	3	4	2	
8	John Moses	3k	4	3	6	

#	SECTION B	RANK	1	2	3	
1	Jim Payette	3k	5	7	8	
2	Jack Stafurik	3k	6	4	3	
3	Bob Webber	3k	7	5	2	
4	Sam Zimmerman	3k	8	2	6	
5	David Koo	4k	1	3	7	
6	Carl Minkus	4k	2	8	4	
7	Steve Deller	5k	3	1	5	
8	Jim Pickett	6k	4	6	1	1st

#	SECTION C	RANK	1	2	3	
1	Troy Cady	8k	4	6	3	
2	Rick Holberger	8k	5	3	4	
3	Terry Huang	8k	6	2	1	
4	Carl Ockert	8k	1	5	2	1st
5	John Papp	9k	2	4	6	
6	Gary Bray	9k	3	1	5	

#	SECTION D	RANK	1	2	3	
1	Joe Engel	10k	4	5	6	
2	Gene Beasley	12k	5	6	4	
3	Mike Delaney	12k	6	4	5	1st
4	Ron Gerbrick	12k	1	3	2	
5	Stuart Rodes	12k	2	1	3	
6	David Stamford	13k	3	2	1	

#	SECTION E	RANK	1	2	3	4	
1	Philip Steel	13k	-	W	W	W	1st
2	Denise Erwin	14k	L	-	L	L	
3	Arthur Lunn	15k	L	W	-	L	
4	Bill Markovits	20k	L	W	W	-	

INSTANT GO REVISITED by Kenneth M. Koester, Jr.

Followers of Caissa have long enjoyed five-minute Chess with the same fervor they approach the formal game. If the level of play is not quite as high as in the Candidate's matches, the amusement of watching players scramble up their pieces while in acute time pressure more than makes up for it. For that matter, observers in the Chess world often evaluate a potential Grandmaster's strength and prospects by his ability to play speed Chess - that is, by his ability to instantly recall and evaluate board positions.

Followers of St. Dosaku, on the other hand, have generally remained aloof to the possibility of playing speed Go (probably unaware of its existence!). Those few who try it are apt to be ignored by the rest of the club or by players who shudder at the thought of compressing all their reading into ten or twenty minutes. Of course, as Milton Bradley has pointed out (see AGJ 16:3), the speed Go player does not depend on his reading, but rather, his general gestalt of the game of Go and of the particular game he is playing. Why should this be an advantage?

To begin with, if you can play through a game of Go quickly enough, you can hold most or all of it in your short-term memory. Then the game and its flow are immediately available to the process by which you select your move. The hardest facet of Go for the novice and intermediate player to grasp is that every part of the board affects every other part. Stronger players swindle you when you forget the aji you left behind in a situation. If you can remember the general flow of the entire game, you are less likely to be swindled because you have forgotten how precarious your position really was.

Just as important, speed Go forces you to discipline your selection of candidate moves. No one can evaluate every move! So the player who picks out the two or three best moves from the start and reads them has a big advantage over the player who must hunt for them. It is not true that speed Go allows you no time for reading, merely that you must carefully budget your reading time. If you can pick the three or four crucial spots in the game for deep reading - and your opponent cannot - your regular games, with no time pressure, should be much easier. If in addition you only have to read out three different moves instead of ten, there is a place for you next to Bruce Wilcox, who normally uses only ten minutes in "serious" tournament games.

From the organizer's viewpoint, speed Go is an exciting and stimulating activity, as Milton Bradley also pointed out. Since the games proceed so rapidly, it allows the organizer to run whole tournaments during club meetings, between the main rounds of other tournaments, or completely imromptu. Speed Go tournaments allow a Round Robin format, which is usually more fair than any other system. And since a speed Go event seems to demand less psychological commitment beforehand, everyone usually has a good time - the mark of a successful tournament.

It could only benefit the spread of Go in this country if more clubs emulated the Long Island Go Club and made speed Go a regular part of their activity. All it takes is two players to lead the way. And - if someone looks at the game and snickers or shakes his head, just tell him about the NHK televised speed Go professional championship in Japan.

With hard yen backing it up, speed Go is no joke.

OKI-GO a four stone game

by Miyamoto Naoki, 9-dan

(This study left off with white having played at 17 in response to black's Δ , and black having to decide on the best way to proceed from there.)

fig. 19 (18-21)

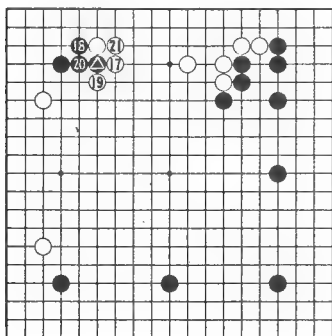


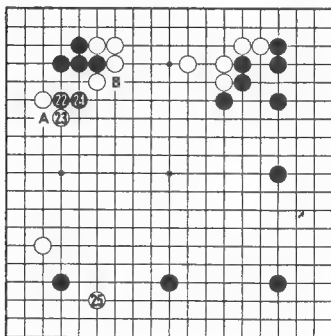
Figure 19. (18-21)

Black's *osaé* (pressing down play) at 18 is the correct play in this situation. A simple, direct, and efficient resolution of things in this corner certainly must come before considerations in the lower-left corner. Plays through white's 21 are a *joséki* referred to as the "tsuké-*osaé*".

Figure 20. (22-25)

Continuing with the *joséki*, black 22 through 24 are played automatically. The cuts at either A or B need only to be looked at to understand the reason for playing this sequence. With this, black is presented with the *kakari* of white's 25.

fig. 20. (22-25)



QUESTION 5

In what way should black respond to the double *kakari* in the lower-left corner? Black's opening principle of playing the *tsukénobi joséki* in the upper-right corner and the *tsuké-osaé* in the upper-left is an extremely favorable fighting style for the amateur player to consider using.

Figure 21. (25-30)

The *tsukénobi joséki* beginning with black's play at 26 is the answer to question 5. The established tactical line at this point would be a play at A.

fig. 21 (25-30)

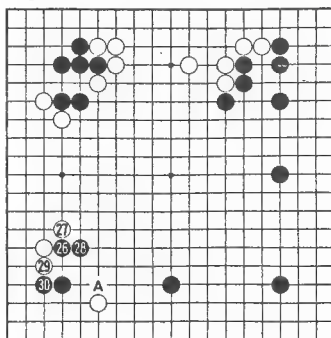


fig. 22 (31-37)

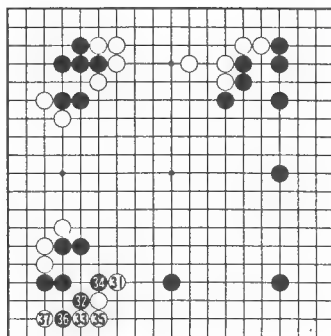


Figure 22. (31-37)

From white's *kosumi* at 31 to black 36 can be considered the standard shape. White's play at 37 obliges black to stabilize his group in the

simplest way possible. Consequently, black will have the ability to push out into the center, and white will have produced a solid group just to the right of this from which to stage attacks against the large potentially territorial shape on the right side of the board.

QUESTION 6

The question here is how should black play against white's stones at 37?

fig. 23

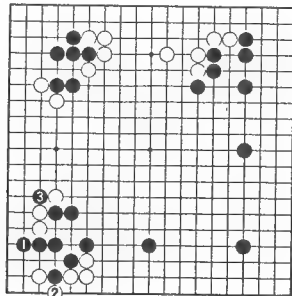


Figure 23. (If in Accordance with Joséki)

Should black hang down with a play at 1 in compliance with the *joséki*, white's 2 serves to strengthen white's stones on the lower board, thus white better his base of operations and makes it easier to implement his schemes toward the lower-right side. Black is better off avoiding this treatment.

fig. 24 (38-41)

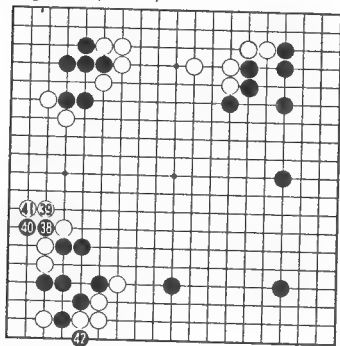


Figure 24. (38-41)

The cut at 38 is the answer you should arrive at. The most proper manner with which to treat the situation involves the sacrifice of the two stones at 38 and 40 for the purpose of the *watari* at 42. This prevents white from coming into the corner from underneath.

fig. 25

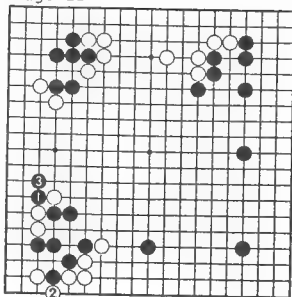


Figure 25. (Reference)

While white has the *watari* at 2 in response to black's cut at 1, black can now play the extension at 3. With this, the situation on the whole left side presents problems for white which are entirely unacceptable.

Figure 26. (Hypothetic)

Against black's 42, or 1 here, white can begin the sequence with 2, but black can stabilize his position by capturing the two white stones in the corner. Moreover, since it is a situation of white having unstable stones on the lower area of the board, black's initial plays at ① and white's exchange of ② serves as an effective sacrifice.

fig. 26

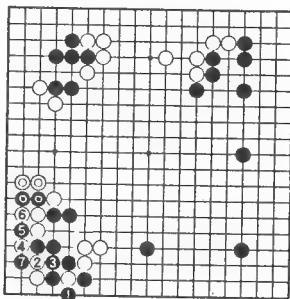


Figure 27. (Assumption)

If black attempts the sacrifice later (black not having played the cut at 38 as in figure 25), white plays at 2 and 4, and even with the cut of black's 5, white can now eliminate any further problems with plays from 6 to 8.

fig. 27

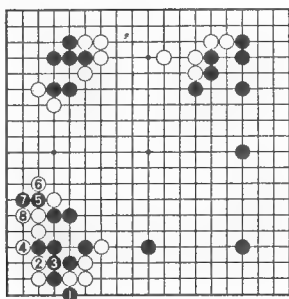


Figure 28. (43-45)

At this point white comes up with 43, to which black first initiates the exchange of 44 and 45. If black wants to make sure about things here in the corner, a play at A is always going to be effective in stabilizing his group. Also, on the other side of black's unstable group, the white stones on the lower board could find it difficult to provide for their own strengthening.

QUESTION 7

In what way should black play his 46?

fig. 28 (43-45)

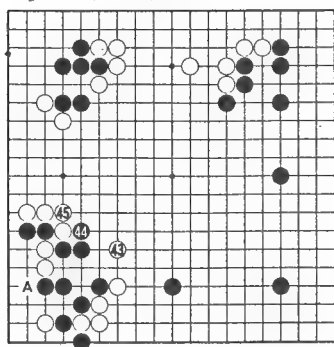


Figure 29. (Answer)

Black's one space extension at 1 is a good solution. The fact that white can play effectively at A making it necessary for black to play at B.

Fig. 29

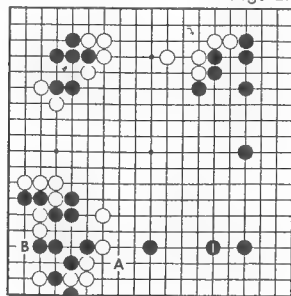
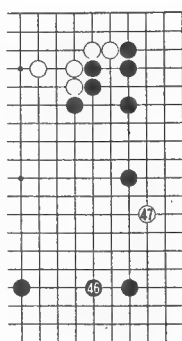


Figure 30. (46-47)

Uchinohama Satsuo spent almost thirty minutes contemplating his play at 47. With the present instability of the white stones on the lower board, there is the fear that a poorly conceived attack will be met with sharp replies. The situation is a difficult one. Miyamoto has influence in three corners by playing both the tsukénobi and tsuké-osaé joseki, which are ideas favorable for the amateur player to employ. Now there is the potential for the construction of a large territorial influence centering around the lower right area of the board.

Fig. 30



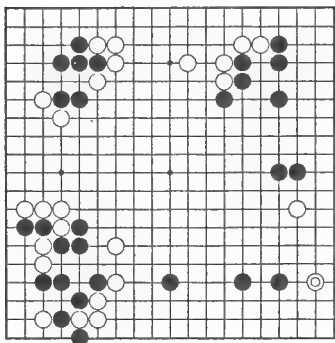
(can't next page...)

Peter Shotwell of the Manhattan Go Club has amassed a collection of Go anecdotes from his research into the game. Under the titles of "Did You Know..." and "Notable Quotes", they will be found filling some of the nooks and crannies of the AGJ. (ed.)

Notable Quotes

Joseki is like the recipe for a meal served to your opponent and you. You must try to make him put it in his mouth. On the other hand, you must eat his cooking (with your spicing) on the other parts of the board. (From Go Review 1973)

Question 8



Question 8.

The amateur player might find it perplexing to come up with a way to handle white's stone at ⊙. However, a very skillful play is available. Find the best method of handling the situation from amongst three possibilities.

Figure 33. (Tepid)

When black plays the kosumi at 1, white can stabilize his shape by defending at 2. This is a mediocre way for black to handle things. Against white 1, the kosumi-tsuké at A is correct in relation to the dent black has already made with 1. Again, the consequence is the same: White is running.

Figure 34. (Answer)

The kosumi of black 1 is a more enterprising response. White 2 allows the sequence from black 3 through the restraining play at 13. When white defends with 14, black plays the "iron post" at 15. This is not at all good for white.

An entirely different method is seen played in the actual game.

Fig. 33

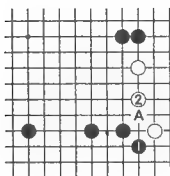


Fig. 34

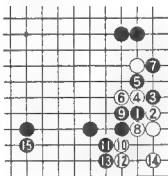


Figure 35. (50-53)

Black's attachment at 50 is another approach. Now white is forced to choose the direction of play. Black has done well in foreseeing that there already exists a favorable ladder relationship against the escaping stones.

Figure 36. (Reference)

If white plays out with 1, black blockades at 2, and the position is effectively resolved as in figure 32. Consequently, it is expected that white would play into the corner.

Fig. 35

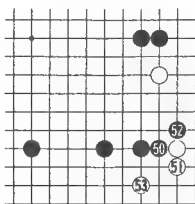


Fig. 36

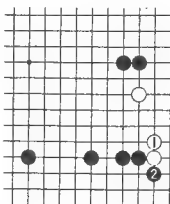


Figure 37. (54-55)

Black 54 is a severe attachment. Foreseeing the favorable ladder result if white cuts at A, this is a brave play, and could possibly prove deadly for the white stones.

Figure 38. (Reference)

Black could also play at 1 here eliciting this sequence. White's life is small but sufficient. Incidentally, although the ladder is still good for black, after white peeps at 5, it and the stone at ⊙ can escape. The reason for black's diagonal connection at 5 is to effectively seal up this local.

Fig. 37

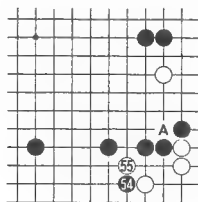


Fig. 38

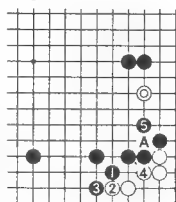


Fig. 37

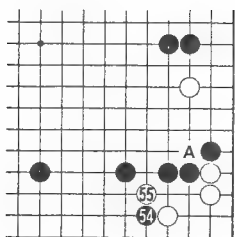


Figure 37. (54-55)

Black 54 is a severe attachment. Foreseeing the favorable ladder result if white cuts at A, this is a brave play, and could possibly prove deadly for the white stones.

Fig. 38

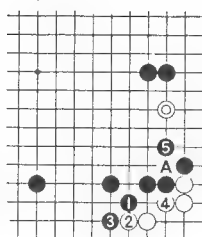


Figure 38. (Reference)

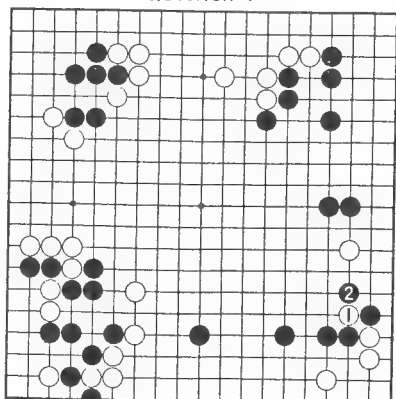
Black could also play at 1 here eliciting this sequence. White's life is small but sufficient. Incidentally, although the ladder is still good for black, after white peeps at 5, it and the stone at © can escape. The reason

for black's diagonal connection at 5 is to effectively seal up this local.

Question 9.

The ladder shape requires careful reading out.

Question 9



to be continued

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1982 MASSACHUSETTS SPRING OPEN

The Massachusetts Spring Open was held March 28 at the headquarters of the Mass. Go Association in Central Square, Cambridge. The one-section handicapped event coincided with the fourth anniversary of the opening of the club's full-time facility. First prize went to Don Wiener, 5-dan, the only one of 17 entrants to remain undefeated through four rounds. Roger Tucker, 6-kyu, Keith Crews, 3-kyu, and Eva Casey, 5-kyu all scored 3-1. Tucker was declared second and Crews third by summing the opponents' wins. The event was directed by Skip Ascheim, club President.

#	NAME	RANK	1	2	3	4		#	NAME	RANK	1	2	3	4
1	D Wiener	5d	<u>2</u>	<u>3</u>	<u>8</u>	<u>13</u>	1st	10	W Fehrenbach	4k	9	15	6	5
2	HF Chen	3d	<u>1</u>	<u>4</u>	-	-		11	E Casey	5k	<u>12</u>	<u>9</u>	13	<u>16</u>
3	A Szejman	2d	4	1	<u>15</u>	7		12	R Zito	6k	<u>11</u>	<u>14</u>	17	<u>15</u>
4	H Yasukochi	1d	<u>3</u>	<u>2</u>	<u>5</u>	8		13	R Tucker	6k	<u>14</u>	<u>16</u>	11	1
5	H Leung	1d	<u>6</u>	<u>8</u>	<u>4</u>	10		14	D Olmstead	7k	<u>13</u>	<u>12</u>	<u>16</u>	17
6	P Tracy	2k	<u>5</u>	7	<u>10</u>	9		15	S Chatterjee	1d	16	<u>10</u>	3	<u>12</u>
7	R Hubbard	3k	8	6	<u>9</u>	3		16	M Gold	5k	<u>15</u>	13	<u>14</u>	<u>11</u>
8	K Crews	3k	<u>7</u>	<u>5</u>	<u>1</u>	<u>4</u>	3rd	17	B Rusher	15k	-	-	<u>12</u>	14
9	P Peterson	4k	<u>10</u>	<u>11</u>	7	<u>6</u>								

CHANGING OF THE GUARD IN SEATTLE
by Mike Rosen

Phillippe Varda, long time Go enthusiast, Last Exit Go Club organizer and one-time publisher of the West Coast Go Newsletter, recently made his own "exit" to Japan via Cleveland (Cleveland?!) and Paris (Paris!!). A strong 5-dan on his departure, Seattleites await the return of a semi-professional in 1 or 2 years.

Somewhat wide-eyed and naive from a relatively mild experience as Portland Go Club President, the torch was passed to me on Phillippe's departure. My initiation, by fire, occurred at the annual Seattle Cherry Blossom Festival Go Tournament. The yearly festival celebrates Japanese Culture and Art. It takes place at the site of the 1962 World's Fair in Seattle (the Space Needle); ikebana, calligraphy, landscaping, dance, music, and, of course, Go are featured.

The two-day tournament attracted 32 players from Oregon, Washington, and Vancouver, B.C.; and brought in 20 new AGA members. The Dan division was won by U.S. Champion Charles Huh of Seattle. Second was Hai-chow Chen (6d of Seattle) and third was David Park (Korean 2d - U.S. 5d - of Vancouver, B.C.). The upper kyu section was won by Shawn Banta (Seattle). Placing second and third were Michael Kalosh (Redmond, Wa) and Hon-Wah Chan (Bellevue, Wa). David Seckel of Seattle took the lower kyu section with six straight wins. Tim Waters of Vancouver took second and Kevin Kiersky (son of Lou Kiersky, president of the Boeing Go Club) took third.

The Japanese Consul General (himself a dan-level player) generously donated trophies and \$50 in prize money (split among the dan and upper kyu winners). 1st place in the lower kyu section won 3 books including a rare copy of The Vital Points of Go provided by the American Go Association.

BOOKS WANTED

If you have a copy of Vital Points of Go or either volume of Modern Joseki And Fuseki available for sale, please contact: Max Barnard, President, New Portland Go Club, 2342 NW Keraney St., Portland, OR 97210

(Translated from Kido, Vol 53, #2 by Bob Terry)

B: Kobayashi Koichi, 7-dan (who makes the commentary)

W: Sugiuchi Masao, 9-dan

A CRUSHING 99 MOVE VICTORY

Kobayashi Koichi, 9-dan has never made it to the forefront of the professional Go players but, even so, he is highly regarded in Japan and much is expected of him. In this year's Meijin League he tied with Takemiya for 4th, just behind Kato, Otake and Rin. He also won the 2nd leg of the Kisei Tournament, the so-called "Battle between the Ranks" this past September, which is no mean feat.

He plays a powerful, influence-oriented game, with clear strategic ideas. If this were not enough to recommend his games as models for the aspiring player, the depth and clarity of his commentary will convince: Kobayashi's explanations are so simple and direct, one can't help but profit from them. But let the reader decide for himself.

The game presented here was played when Kobayashi was 7-dan and 24 years old. He had already defeated Fujisawa Shuko and Rin Kai Ho to qualify for this best-of-five play-off, and he went on to win the next two games after this to take the title. But this victory must represent one of the high points in his career: it isn't often that a veteran 9-dan is crushed in less than 100 moves in a title match.

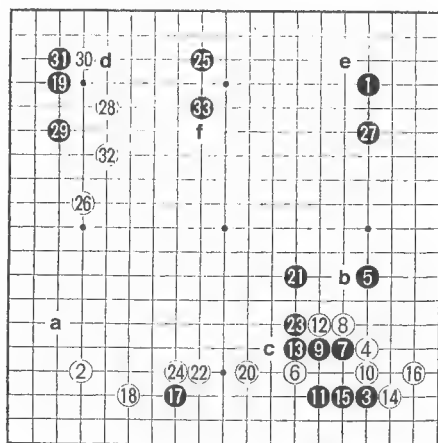
A WELL-DEPLOYED MOYO

Playing first means that you can direct the action in the opening yourself, and while that's hardly sufficient to determine the result, it is pleasant for one with a style like mine to be able to instigate the complications. Since I lost the first game, I was counting on this first-move advantage in the second.

It may be understood that since W hurries to kakari at 4, he dislikes the prospect of the "Chinese style fuseki." Sugiuchi himself likes that fuseki, and so seeks to avoid letting his opponent play it.

The pincer at B5 initiates a joseki while one corner is still empty. When B skips to 11, proceeding with W12 & 14 is popular these days, but since in this situation the ladder is unfavorable for W, the hanging connection of 16 can't be helped. Descending to 1 in Diagram 1 (next page) makes a big profit, but there's no way to weather the cut of B2. W3 through 15 are the best he can do, but B gets a ladder at a.

B extends to 17, with the intention of making a moyo on the lower side by turning at 23, while at the same time eyeing the kakari at a. W18 restrains B from playing a, while aiming to move out at 20. Still and all, I didn't expect this; I figured W would turn to the empty corner.



Game Record 1 (1-33)

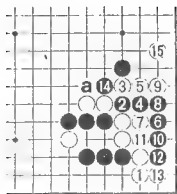


Diagram 1

side, namely B17 & W24, it's obvious that W's extension to 20 is too narrow, and what's more, comes too close to B's thickness.

I thought W would use 22 to try to separate me with 1 in Diagram 2, and giving his impressions after the game, Sugiuchi Sensei agreed that was the best course of action. Apparently he feared the attachment of B2, but W hanes at 3 and leaves him with no continuation. It's worthless to play 4 and have W blithely answer at 5, but if B uses 4 to extend at a, then after Wb, B4, W can aim at playing c. In answer to this W1, I intended to patiently play d.

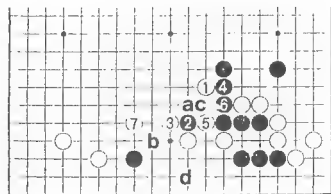


Diagram 2

B takes the lead in the fuseki when he turns to the big point of 25, utilizing as it does, the thickness in the lower right. Now W's 26 is mandatory, and B builds up a deep moyo with 27.

When W erases at 28, B secures profit with 29 while at the same time keeping an eye on the underbelly of W's left-side moyo. W can play 30 at d and when B makes a diagonal attachment at 30, jump to 32, but whether this is better than the G.R. is impossible to say.

B can defend at e with 33 or make a bigger jump to f. Kato suggested that protecting B's profit with e was sufficient. On the other hand, W can reduce the scale of B's moyo by capping at 33 and also, the right side is open at the edge, so, true to form, I headed for the move at 33.

GO World

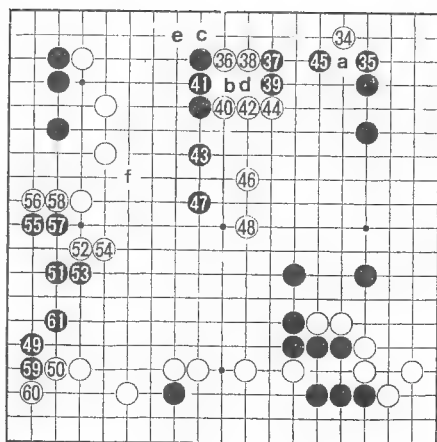
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MISSING THE CLINCHER

W34 & 36 are quite effective in this situation; for 34 a W attachment at 35 is answered with a hane from the outside at a, strengthening B's moyo and if W extends to 37 with 36, B simplifies the game by capping at 44. For B37, Bb, W38, Bc is the usual sequence, but by turning at d W is on his way towards making good shape, thereby slowing the pace of the game: this I didn't like.

If W hanes at c with 38, B makes the rigid connection at 41; if then We, it's enough for B to blockade him at d. Accordingly, W38 & 40 are inevitable, but here I committed a blunder, connecting at B41 and allowing my stones to the right and left to be split.



Game Record 2 (34-61)

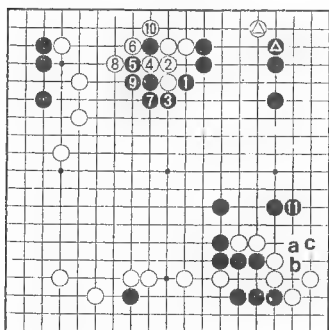


Diagram 3

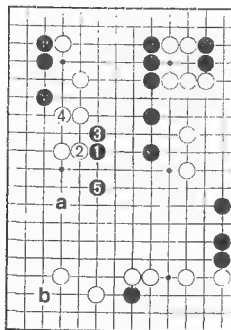


Diagram 4

B could clinch things here by using 41 to make the diagonal attachment of 1 in Diagram 3, and if W2, block at B3. When W plays 4 & 6, connecting on the outside with B7 is a good move. W is forced to defend at 10 and then B turns to 11; considering the fact that he can harass W with Ba, Wb, Bc, he's far ahead. With the exchange of the W triangle stone for the B one, the corner aji is eliminated which must also be counted as a minus for W. While I was playing it didn't occur to me to connect at the base with B7 but only at B9, and after W10, the cut at the point of 7 is left, so I rejected this variation.

B and W both run out with 43 & 46, restricting, in the process, the potential of B's moyo, so the game is more or less up for grabs. Of course, W's 34 has clearly become a bad move, so perhaps B has a slight advantage.

I took a fair amount of time over the kakari of B 49, but even so it is bad, extending an invitation as it were, to send the game into chaos. This is the same technique W used in the upper right, but even if B postpones invading W's moyo, it isn't likely to grow so very large. In response to the extension of B51, W52 & 54 are just the ticket. The thinness of B's center group is pointed up, restraining his future maneuvers. After living with 55 through 61, B is aiming next to probe at f,

but it doesn't seem likely he'll get a chance to turn to that move.

With 49, B should strike at the vital point of 1 in Diagram 4, making himself at home in the center. If W plays a after B5, he gives B a perfect excuse to come into the 3-3 point with b. To the extent that the center B group is stabilized, the center W group is thin, and it becomes

that much easier to make territory on the right side. If the center B group is thin, the right side is also thin.

THE HUNTER BECOMES THE HUNTED

W62 is Sugiuchi Sensei's losing move. It seems W should descend at 1 in Diagram 5 and then attack at 3. When W plays 7, B must defend against a placement tesuji at a with 8 and following this, the center group will come under attack. Of course, no matter how W attacks, the B group cannot be killed, but if W can build thickness by means of this attack, he'll be able to come swaggering into the right side (at a in G.R. 3, for example).

Conversely, the B hane at 65 makes an enormous difference in the corner territory. This prevents the aforesaid maneuver by W and even aims at his thinness. Seeing this, W's spirit seemed to collapse, and after playing just a little while longer, he resigned.

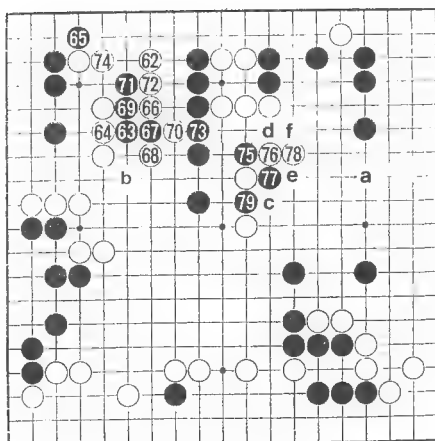
W plays 66 to prevent B71 and 68 to avoid Bb. B69 & W70 are both inevitable, and B forces with the nobi of 71 and the connection of 73; and while W tries to hold things together with 74, B can turn to the cut of 75 & 77. B's 4 stones are still not completely captured.

If W plays atari at c with 78; B is able to swallow up the upper side with Bd, We, and Bf since he has the stone at 73. Still and all, this way might have allowed W to keep on playing a little longer than in the game.

B CONNECTS, W RESIGNS

In answer to the counter-cut of W80, B nobis out with 81, separating W and forcing the upper part to make life. It's distressing on W's part to have to play 86 & 88.

Even if B blocks at 92 instead of 91, W already has one eye on the upper side, and with the atari at Wa, he gets the other in the center. B hanes at 91 forcing W to make a living shape with the moves up to 98, and B99 is the coup de grace. If W seeks to avoid ko by playing b, B has secured his center group in sente; and can turn to the right side, winning by a large margin.



Game Record 3 (62-79)

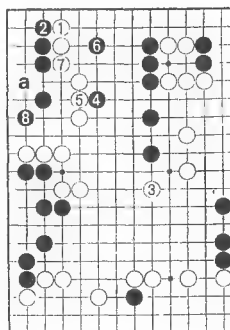
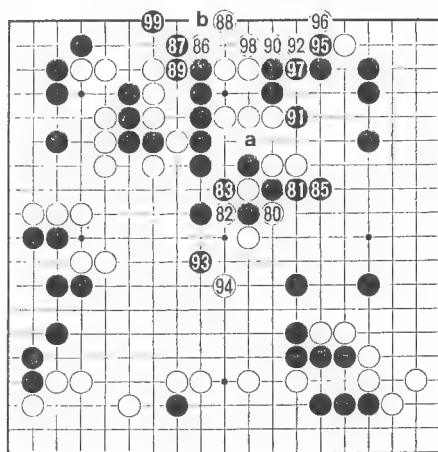


Diagram 5



Game Record 4 (80-99)
W84 rt of 82

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SHOWING THE STONES: TIPS ON PHOTOGRAPHING GO

by Kenneth M. Koester, Jr.

What do you need to photograph a Go tournament? Well, obviously a camera. And film. And a patient eye. Emphatically, you do not need an SLR, a variety of lens, or a flash. Particularly the latter. Nothing is quite as annoying or distracting as a strobe flicking its way across the hall. As a photographer, you want to be an unobtrusive recorder, not a flasher (so to speak). Save the strobe for the awards ceremony.

Of course, most playing halls are pretty dimly lit. So if you use available light, you are going to have to use a fast film and a camera that can accommodate it. That pretty much restricts you to Tri-X or its equivalent, and a 35-mm or $2\frac{1}{4} \times 2\frac{1}{4}$ camera to handle it. An SLR with its panoply of interchangeable lens is a logical choice, but a compact rangefinder can do just as well. An automatic camera is not a good choice; it may force you to shoot at 1/8 sec with blurry photos as a result, unless you "push" the film...which usually requires you to process it yourself.

If you can't or don't want to do your own processing and your film is too slow, do not despair. Most photographers have been in the same boat before. You can try several techniques to minimize camera shake. Tighten all the straps and wrap them around your arm to bring the camera rigidly against your head (softly!). Hold your breath. Squeeze the shutter button. Brace yourself against a wall. Rest your elbows against a table or the back of a chair. Or brace the camera itself that way. Be sure to wait for a pause in the movement - just after the stone makes contact with the board, for example. Or just after a play is made is often a good time to catch the opponent's reaction. You can teach yourself to anticipate such frozen moments.

Then again, you can go all the way to a tripod and a cable release and solve many of your worries.

If you do "push" your film, 800 or 1600 E.I. is not unreasonable and should catch good shadow detail in almost every situation. As far as the AGJ is concerned, you won't need 8x10's, so a little extra film grain won't matter. It might even improve the shot.

So much for matters of pure technique. What about that all elusive photographic sense known as seeing? What kind of photos should you be alert for? First, there are a couple of photographs you should tend to avoid. I'm talking about the "general-view-of-the-tournament" and "anonymous-shodan-placing-a-stone" types. We've all seen these shots again and again, they have lost the ability to make us sit up in our seats.

Yet such shots, because we do expect them, can be effective if only they contain the unexpected - an unusual point of view, camera angle or compositional tour de force that deftly demands our attention. Changing the camera angle is perhaps the easiest remedy you can try. Get your general tournament view from above (tables and chairs are meant to be climbed upon). Or use a wide angle lens to encompass a lot of action and create a little distortion. For the stone-placer, shoot from a low angle so that the camera is looking up at the face and the stone may be aimed at the lens (beware: this angle, too, is almost a cliché now). Or instead, ignore the hand with the stone in favor of a closeup of the facial expression. Here, an SLR with an 85 through 135mm telephoto lens is very useful for getting a good portrait, as the features will be exempt from size distortion. For that matter, you might crop your picture totally around the hand, leaving it disembodied and abstract. Hands show character, too.

Invariably, you find yourself looking for ways to identify to the casual reader the key games and the most exciting games since these are also the big features of the tournament itself. A good start is games with a cluster of onlookers about them. Once again, beware of clichés! There aren't that many ways to photograph a group of people staring at two other people. Moreover, problems of low light, flat depth-of-field, slow shutter speed and the like are greatly exaggerated by a group of standees blocking the available camera angles. If the group is arranged in a horseshoe shape, you have a ready-made (if ordinary) composition. But with a little effort, a nearby table or chair can give you enough height to make it seem as if you are shooting from straight overhead - much more likely to be of interest and to get your point across.

Whenever possible, try to get most of the board and stones in focus, at least enough to be able to lay out the game from the photograph; a focused board helps make the rest of the photo seem sharp (focusing on player's eyes has the same effect). You will probably have to go to small apertures and slow shutter speeds to get enough depth of field. You can minimize the problem by composing the picture so that the board and camera are as closely parallel as possible, or at least so that the main elements of the photo are in the same plane. The overhead shot has a distinct advantage here - the board automatically lies flat for you.

Do keep alert for details. You should know already which games are likely to go into byo-yomi. Try to catch the clock nearly out of time. Not everyone will notice, but some will, and the picture may seem more exciting to them because of it. Other details are reflections, both of the stones on the board with the light glinting off them and of the stones in a player's glasses. The latter is not new, but it is novel, interest-wise. Some players have characteristic ways of holding or arranging stones or removing captures. These, too, are part of the game.

Above all, be alert to the unusual. Unusual lighting, unusual postures, unusual compositions. Many halls are partially daylight. The late afternoon sun makes for dramatic and brilliant contrasts in such cases. Backlighting makes a picture seemingly explode with light. Sunlight turns cigarette or pipe smoke into a curling translucent veil. Stark highlights and black shadows echo the white and black stones on the board. A player leans back contentedly in his chair. Another perches on the back of his. Over in another corner, restricted space turns the onlookers into an arrangement straight out of DaVinci's Last Supper. Finding the unusual requires patience. But it's always there, and patience is what the game of Go is all about anyway.

I haven't said much about color for a good reason: the available light is usually too weak and/or the wrong color for good color shots. Moreover, the color of the stones themselves, the strong visual element of the game, seems to lend itself more readily to black-and-white. But by all means experiment on your own - that's the whole thrust of my advice to you. The AGJ may not be ready for color reproduction, but there's always the club scrapbook. In fact, your most unusual shots may simply be too "abstract", i.e., not newsworthy enough, to accompany an article on a tournament. That hardly matters so long as you and your club enjoy them. Try any sort of unusual approach that strikes your fancy. Film is cheap.

Did You Know...

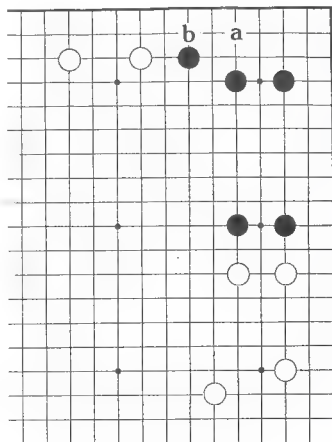
Traditionally, in China, one side of the Go stones was flat! First, the stone was placed on the convex side, then, when it was decided as a "permanent move", it was turned over. (Go Review 1964)

Based on writings by Kaoru Iwamoto, 9-dan
 Translation by T. Ogoshi English Preparation by Roger A. Newlander
 Edited by Don Wiener

PART I - KESHI (Continued from last issue)

TYPE V

In this type, the B extension on the upper side is closer to the corner, while that along the right side is further away than before. Also, the W position on the upper side is stable. Your first idea as W may be to concentrate on the point a, aiming to cross under to friendly forces by playing next at b. This idea may be put into action by first playing in the corner at the 3-3 point. Remember, however, that the corner area is small, while the right side area is large. The upper area is narrower than Type IV (see AGJ 16:3) by only one line, but in Go this is considerable. If W wishes to enter the right side he must be prepared to give up the corner.



Type V

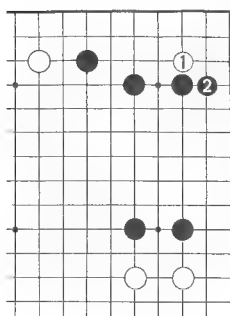


Diagram 1

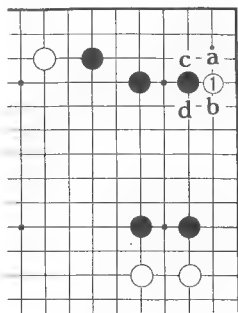


Diagram 2

DIAGRAM 1: B can afford to allow W a free play in the corner in return for B2 which safeguards the right side.

DIAGRAM 2: In view of this, W plays 1 here. This is a good probing move. B can respond at any of the points a - d, and then W can decide how best to put W1 to use.

DIAGRAM 3: If B stops W from the outside with 2, W would play 3. If B4 next, W threatens the side with 5. B then replies with 6. W has reduced the right side area in sente, while retaining the right to play in the corner later (see Diagram 11).

DIAGRAM 4: Instead of B4, if B plays 1 in Diagram 4, W would play 2, B3, and W4. If B5...

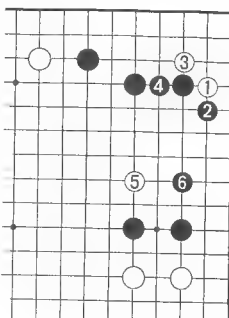


Diagram 3

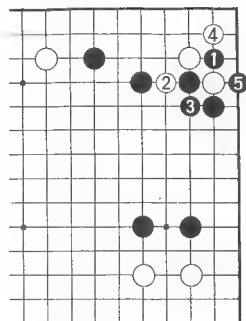


Diagram 4

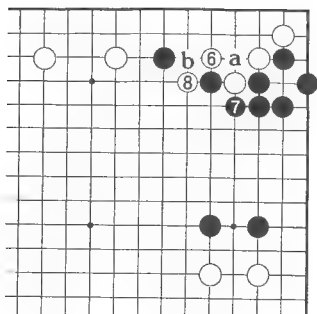


Diagram 5

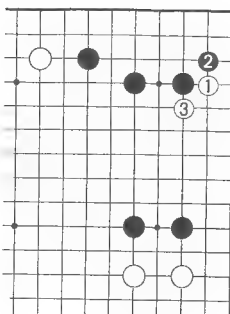


Diagram 6

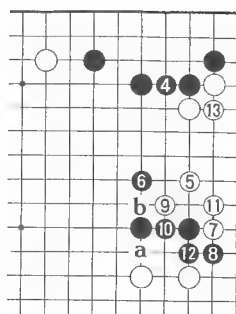


Diagram 7

DIAGRAM 5: ...W will play W6-8. Now, if B captures at a, W follows with a connection at b. This situation is unfavorable for B as W's position to the left is strong and W can expand into B's right-side area from his established base.

DIAGRAM 6: Going back to Diagram 2, suppose B guards the corner with 2 here. Then W will play 3.

DIAGRAM 7: After B4, W can play at 5. B6 cuts off W's retreat and at the same time prevents W from making a connection to friendly forces in the lower right. W7 is answered at B8, and then W immediately peeps at 9. This is an important move. B's weakness at b could prove very useful to W in later fighting. Note that if W plays 9 after the 11-12 exchange, B will answer at a instead of 10. W lives in the sequence up to 13, but B has received compensation for his loss of area to some degree by the weakening of W's boundary defenses to the lower right-hand area.

DIAGRAM 8: If B plays his 2 as shown here, a similar type of formation to that in Diagram 7 results, with the position in the upper right corner being slightly altered. Again B is in good shape. He has strengthened his outside influence and gained a certain amount of compensation by weakening W's lower right boundary in exchange for the loss of area. However, W, too, has profited by the additional area, and if he can minimize B's advantages from the above play he will come out the winner.

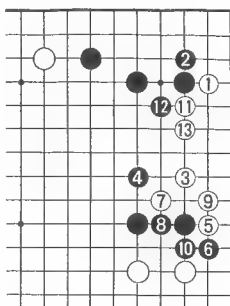


Diagram 8

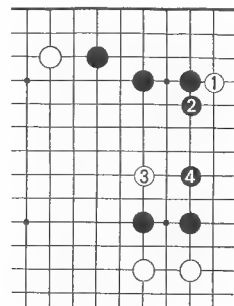


Diagram 9

DIAGRAM 9: This B2 seems to be justified here, as it is heading towards an area where his stones are placed far apart. However, the possibilities of W playing somewhere else after B's reply to 3 and later returning to try and save the corner are annoying. In this variation, the corner will always be in danger for B.

DIAGRAM 10: Here we see what happens when W changes the order of his moves by playing W3 in the corner after the W1-B2 exchange. B will now play in toward the corner with 4. There is nothing in this position for W.

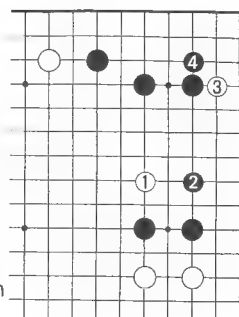


Diagram 10

DIAGRAM 11: Going back to Diagram 3, White can next play to hold the corner as shown here. After W1 & 3, B cannot kill W's corner unconditionally. B can get a ko by playing a (W must respond with b).

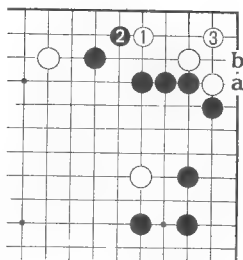


Diagram 11

DIAGRAM 12: However, if W's upper side extension is wide (as in Diagram 12), B may find it to his advantage to skip the ko fight in favor of the counterattack of B1-5.

DIAGRAM 13: After Diagram 3, W will probably play elsewhere on the board. B should not worry too much about the corner. He should not, for example,

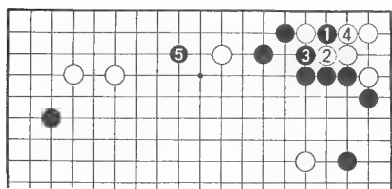


Diagram 12

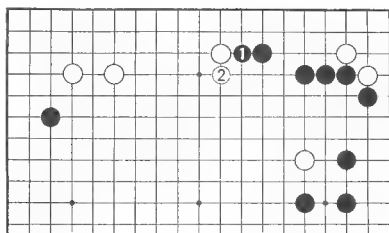


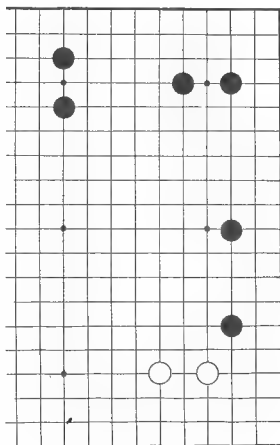
Diagram 13

play defensively by exchanging B1 for W2, with the idea of holding the corner. W2 is a huge move, strengthening W's upper side enormously. Readers should compare Diagrams 12 & 13 and try to understand their full meanings.

TYPE VI

The main difference between this form and that of Type I (AGU 16:1) is in the extra B extension down the right side, rather than just the "box" type construction in the upper right. Because there is this difference, the tactics used in attacking the B formation will be different.

DIAGRAM 1: W approaches at 1 and then, after B's response at 2, he peeps at 3 and awaits B's defensive strategy. This process is very similar to that



Type VI

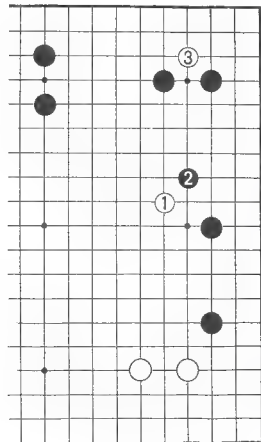


Diagram 1

of Diagram A (next page), where W restrains B's area with W1 before jumping into the corner. Again, if the order is reversed, first into the corner and then on the outside, B could take more drastic action against the invading stone. He may play at a or take various other actions in that case. Against W3 in Diagram 1, what action should B take? Should he connect at the star point or play to the right or left of the invading stone?

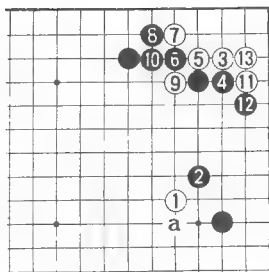


Diagram A

head as a possibility stone in the corner.

DIAGRAM 3: W1-7 create a ko for the corner.

DIAGRAM 4: If B wishes to avoid this ko fight, he can play B1 here. This form is not perfect, however, as was shown in Diagram 7 of Type I (see AGJ 16:1).

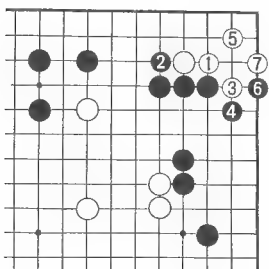


Diagram 3

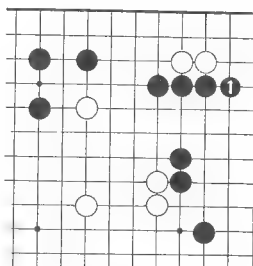


Diagram 4

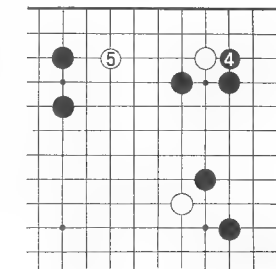


Diagram 5

DIAGRAM 5: B can also play B4 here instead of Diagram 2. Here he presses W's position from the corner in what amounts to a strong defense. In this case W will attack deep with 5.

DIAGRAMS 6 & 7: B's answer 6 is met with the play of Diagrams 6 & 7. Here W has seized the area along the upper side. The point of these diagrams is that W first played 3 in Diagram 1 and then

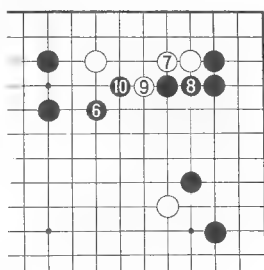


Diagram 6

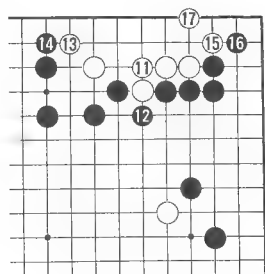


Diagram 7

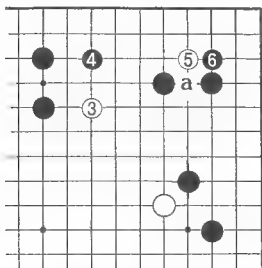


Diagram B

DIAGRAM 2: The most accepted way to answer W3 is to play B4. After W presses with 5 & 7 and re-treats to make shape with 9, B's sphere of influence has been greatly decreased. In addition, there is always the ko fight of Diagram 3 open for W in the corner at an opportune time. This will always hang over B's until he plays another

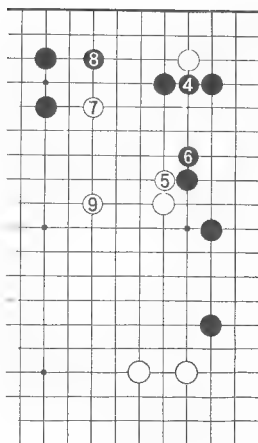


Diagram 2

planned his strategy after he learned B's reply. In the case of Diagram 2 he made a light penetration, while in Diagram 5 a deep invasion was called for. This deeper entry could only be made after seeing B's reply to W3. If he played W5 of Diagram 5 or W7 of Diagram 2 first, he would run into trouble. For example, in Diagram B suppose he played

W3 first, and after B's reply he peeped with 5. If B answers by playing at a, then the shape is the same as Diagram 2 and nothing is lost; but if B replies at 6 (as he probably will), then there is no way in which W can create area in the corner or upper side. Therefore, let me stress again that the order of the moves is of utmost importance. After Diagram 5 B has no choice but to bottle up W's forces. Therefore he was forced to play 6 in Diagram 6. He could not allow W to take this point. Also he could not hold the corner, as can be determined by closely examining Diagram 5. In Diagram 7 W came out of the fight holding the upper area, although at the expense of the move (sente). The area involved, however, is large and that surely is to W's advantage. In addition, the exchange of W1 for B2 (Diagram 1) has advantages for W. Note that W9 (Diagram 6) is not the only move that could be made to keep W's forces alive. There are other possibilities which I will omit here as the main idea has been explained.

DIAGRAM 8: W would play 5 if B stopped the corner invasion with B4 here. After 6 would follow 7 & 8. W then secures the retreat of his center stones by playing 9, leaving the threat of living with ko as in Diagram 3. In doing this he presses down on B's right side, and has accomplished his objective while leaving threats behind.

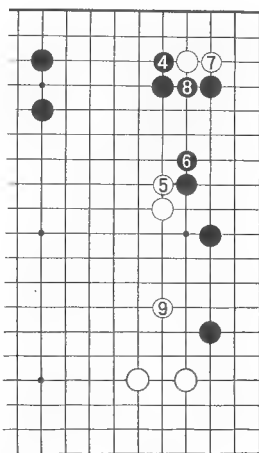


Diagram 8

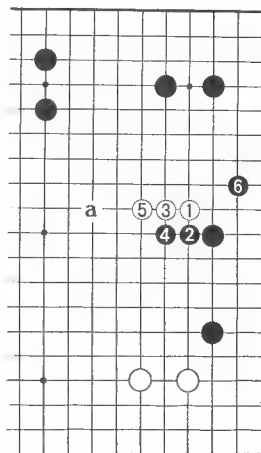


Diagram 9

DIAGRAM 9: Another method of keshi may be used in this Type, namely the "shoulder hit" of W1. The sequence continues through W5. However, after B6 W is obliged to reinforce his position with another stone (at a, for example). Therefore, this method is not satisfactory here.

DIAGRAM 10: This diagram shows that the method of Type I (AGJ 16:1) is not satisfactory for this Type. B will counter as shown, and W will have no good way to use his stones 3 & 5. Let us suppose, for example, that W continues and secures the same position as that of Diagram 2 (except for the corner). Now an examination of the two positions would show that in Diagram 10 B solidly holds the corner, while in Diagram 2 W can still live with ko there.

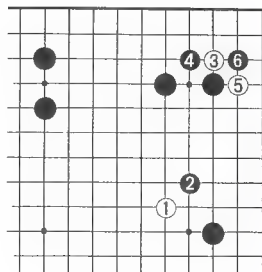
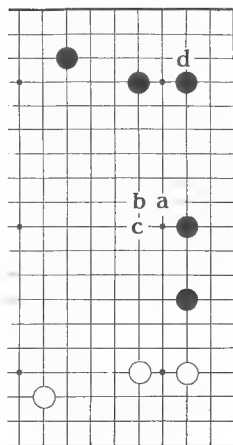


Diagram 10

TYPE VII

In this type both the extension on the upper side and the one down the right side are narrower than in Type VI. In this type, it would be difficult to attack the top position; therefore we should try to concentrate on the right side. W can start his attack at a or b, or even boshi (cap) at c. It should be remembered that if W tries to invade the upper area instead, B will, in the course of the fight, strengthen the right side. Also, as was mentioned in Type V, an invasion of the corner at san-san (d) would be unfavorable due to the broadness of the right side position (see Diagram 1, Type V).

DIAGRAM 1: W attacks with the "shoulder hit" of W1. This move is only feasible when there are just two lines between the B stones on the right side. B2 is the correct reply. The play to



Type VII

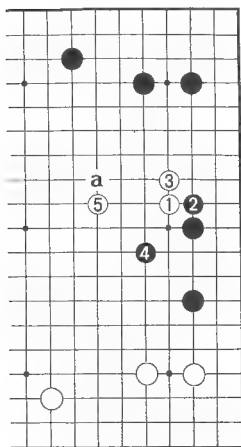


Diagram 1

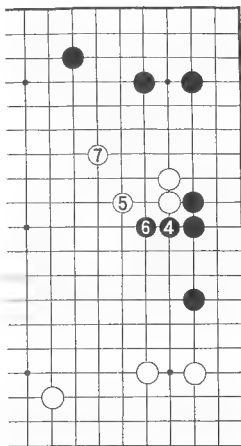


Diagram 2

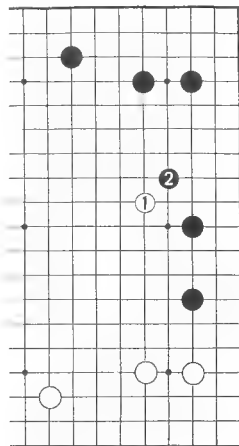


Diagram 3

W5 is almost a joseki. Sometimes, however, W5 is played at a.
 DIAGRAM 2: If B plays his 4 here, the sequence to W7 can be expected. But this leaves B overconcentrated on the right side, since B's extension from his wall (including 4 & 6) is too narrow. Hence B4 here is bad.
 DIAGRAM 3: If W attacks at 1 in this diagram, B's reply at 2 will be quite adequate. Here W does not have the powerful play that he had in Type VI (see Diagrams 2, 3, etc.). Therefore, W1 is not sufficient here.

DIAGRAM 4: Capping at W1 is another possibility; however it is not quite adequate here as B has many possible replies. B can stabilize his formation by playing a or b, or he can attack with the attachment (tsuke) of c. B can meet W1 either defensively or offensively since there is no immediate threat to his two stones. Therefore, W1 in Diagram 1 can be considered his best starting point.

DIAGRAMS 5, 6, & 7: This shows a rather daring reply for W to B2. After B's strong answer at 4, W is forced into unfavorable play. B threatens with 6 and W plays 7, trying to develop a position toward the center. B captures with 8 and W plays 9, but then B fights back by cutting with 10.

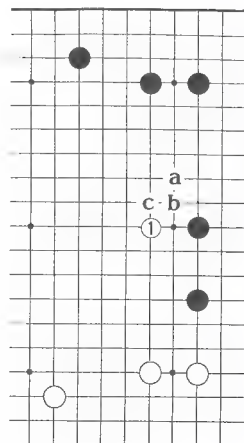


Diagram 4

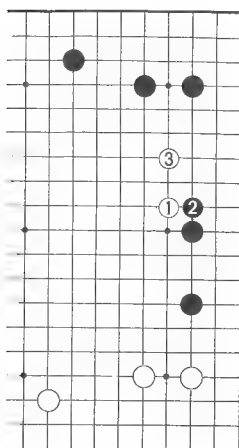
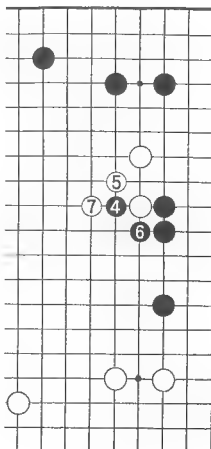


Diagram 5



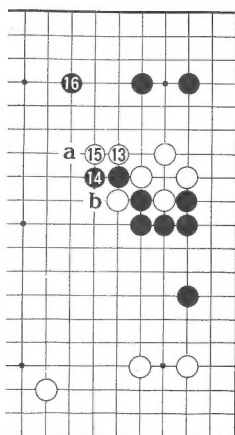


Diagram 9

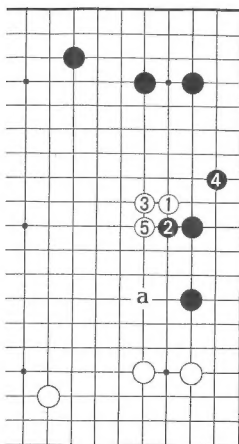


Diagram 10

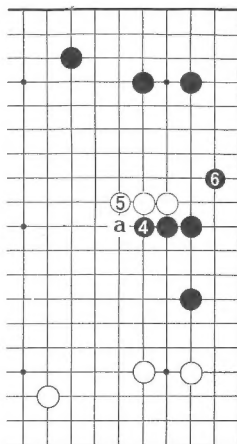


Diagram 11

Also, W5 leaves the ideal point of a for W to aim at in the future.

DIAGRAM 11: Here we see an even worse plan. B continues to extend at 4 before playing 6. Nothing more is accomplished. W can still turn at a or jump to the left of 5, both with good feeling. Hence B2 in Diagram 1 is the best reply to W1 in this position.

DIAGRAM 12: Here the original form is altered a little to show you that the above idea is not compulsory in all cases. Now it is not only feasible but necessary for B to play 2 and then connect his forces with 4. The reasons are exactly opposite from those of Diagram 10. After 4, should W bend down at a, B could jump to b in excellent form.

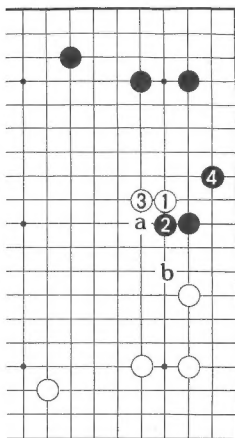


Diagram 12

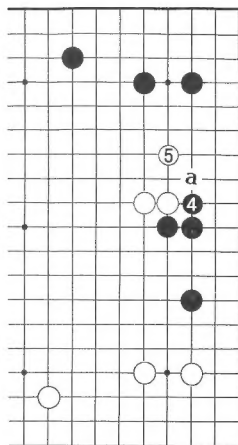


Diagram 13

compulsory in all cases. Now it is not only feasible but necessary for B to play 2 and then connect his forces with 4. The reasons are exactly opposite from those of Diagram 10. After 4, should W bend down at a, B could jump to b in excellent form.

DIAGRAM 13: Going back to Diagram 10, B4 here (trying to salvage B2) is bad. W's reply of 5 is not healthy for B. Should B now do nothing, W would next play at a and W's position would become strong.

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DIAGRAM 14: But even if B continues by playing B6, W is ready with 7. The upper B area is weakened; in fact, if the upper side extension is wider (as in Diagram 14) the area becomes immediately threatened after W7.

Before leaving this Type I would like to point out an error B could easily make in the case when W plays the bold line of Diagram 5, etc.

DIAGRAM 15: B4 here (instead of Diagram 6) is the error. Up to W7, B's area has been reduced and W is out in the clear. Therefore, B4 of Diagram 6 is the proper response.

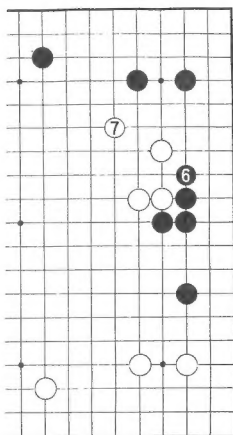


Diagram 14

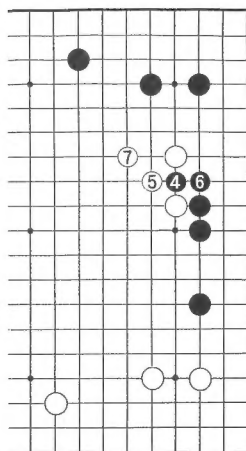


Diagram 15

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Tokugawa was the great early 17th century Japanese Emperor. His son was late in arriving at the decisive battle of Sekigahara because he had stopped to engage a small enemy contingent. His father admonished him, saying, "All your fighting on such a front counted for nothing in determining the whole situation. You would have known that had you known anything of Go."

From then on, the shogunate House of Tokugawa encouraged and fostered the game of Go.

From Japan Tourist Industry, Vol. 27, 1923.



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